

## **Performing Arts Management and Presenting Annotated Bibliography**

Bathurst, Jessica, and Tobie S. Stein. *Performing Arts Management: A Handbook of Professional Practices*, Allworth Press, 2010. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/claremont/reader.action?docID=1320323&ppg=913>.

With my experience as a freelance designer I've seen my share of different business contracts. Though my contracts are usually short term, per a project and usually more on the designer's terms rather than the hiring business who requires my service. A freelance designer contract is usually not as flexible and has minimal negotiations but will itemize the project specifics and deadlines.

I see it's no different in the performing arts industry. If anything contracts in the performing arts seem to have more logistics, back and forth negotiations and flexibility for discussion. An interesting alternative is a collective bargaining unit known as a union. Employers are protected and minimal agreement between employer and employee are met. I foresee pros and cons to working with a contract versus being part of a union. With a union all the employees have to come to the same agreed terms and there is no flexibility to negotiate for your individual talents. Also, with unions, employers still have the opportunity to deny the unionized contract and can create friction or disagreements to proceed. The hiring company can deny accepting the contract, possibly seek temporary employees or open up negotiations until terms are agreed on both parties. I personally like the logistics of working on a contract due to the flexibility and open willingness to agree on terms from the start of any project. Contracts are easier in a sense that you are fighting for your own abilities rather as a group.

It's interesting how there are so many more extensive organizations that establish additional protection for different artists. Also providing proper work conditions, pay, benefits and providing additional work opportunities. Not only can they be part of a labor union but also additional organizations specifically tailored towards their craft. Though some of those organizations require membership dues, it seems beneficial to reap the benefits and built structured support of another common artist who may struggle in the same field.

Bathurst, Jessica, and Tobie S. Stein. *Performing Arts Management: A Handbook of Professional Practices*, Allworth Press, 2010. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/claremont/detail.action?docID=1320323>. Created from Claremont on 2018-01-19 23:13:18.

I know there is a team behind the scenes of every event, concert, festival and live performances. I never knew what was entailed until I read “Performing Arts Management: A Handbook of Professional Practices” by Jessica Bathurst and Tobie S. Stein who thoroughly dive into the organizational structure, responsibilities and logistics in a nonprofit performing arts organization. I was genuinely overwhelmed yet excited to know of the opportunities that are available in the performing arts world and gave me an idea of where I would fit and what would interest me the most. I noticed some positions shared similar responsibilities with others and I found myself amongst options. From Marketing & Communications, Executive Director and Finance & Administration, I was completely intrigued.

I was once a spectator in the seats but now I find myself inspired to sit amongst those who lead in the performing arts organization. I know the feeling to be in the audience but I'm sure the emotions are heightened when you become part of the process.

Borwick, D. (2012). *Building Communities, Not Audiences*. Wingston-Salem, NC. Art Engaged.

The community structure brings an important value not just for education quality but also the mentality the people react to certain issues and community events. Borwick discusses the nature of a community involvement and the focus in the arts. Established art organizations mission should be generally focused to build and involve the community, otherwise what is the purpose. The arts organization can be used to open communication to discuss important issues and concerns within the community or other ongoing current events that will affect their community and their surroundings. The arts can easily be used as a tool to create engagement and interaction within the people and create a deeper connection beyond a play or musical.

Living in the suburb community in San Diego had a huge impact on my life. My small town did embrace the arts, hosting art and cultural events, street festivals and additional art curriculum throughout the year. I'm sure if I were raised in a different location, different financial situation and different environment my life would be quite different.

Cahalane, Mary. (2017, October 24). How to raise money for an arts organization. Retrieved February 11, 2018, from <https://mcahalane.com/raising-money-for-an-arts-organization>

It is not uncommon to be approached by an individual person or organization to donate to a charitable cause. From feeding the hungry to helping pets, there are so many different types of organizations that are seeking financial support. But let's consider being one of those organizations trying to find unique solutions to raise additional revenue. I have experience being on that side working for an organization and trying to make ends meet through sponsors, fundraising events and donors. For over a decade, I operated a professional women's tackle football team managing a budget of approximately \$65k per a season to cover overhead charges, travel expenses, facility rental and permits, equipment and so much more. As every season passed, I learned more about the process of successfully acquiring supporters but it never got easier. I'm sure it's just as challenging if not more for art and cultural non-profit organizations.

No matter the cause it's never an easy task to raise funds for an organization. Mary Cahalane brought up a great point that I learned really quick in trying to successfully raise funds. There is no magic equation but fundraising starts with creating relationships with people and the community. It's vital to build a connection and find common interests that's focused towards the organizations core values and mission statement. This makes the donor seek value, an emotional purpose to their reason for donating. Nothing brings me joy than to share my personal passion about a cause and finding others that have the same, if not stronger interests. It suddenly doesn't become a business transaction, it's become genuine and personal experience to be able to make an impact within the community or a cause that is close and dear to their heart.

Hagler, Jack and White, Chris (2015, September 1). Five Trends in Performing Arts Center Architectural Design. (n.d.). Retrieved February 25, 2018, from <http://magazine.iavm.org/article/five-trends-in-performing-arts-center-architectural-design/>

When you think of live performances such as plays, Broadway shows and dance performances you think of this fancy big theater, with the fold up seating staggered from the front to the far back and the big red curtain drapes. The building is usually decorated elegantly and brings a different ambiance that sets the tone for something amazing is going to happen. I'd consider that more of the traditional setting but nowadays live performances aren't what we typically think anymore. It is not just about the dancers, singers, performers on a small staged frame with a constant rotation of different backgrounds and scenes. People want and expect more, they want a shock factor, a surprisingly different experience that will really amaze them.

Performing arts architectural design trends are moving towards something bigger and different. We have to think outside of the box to keep our audience interested to continually come back wanting more. Live performances are more than just the show itself, more than the talent, people seek for an entire experience from start to finish. I know attending the Aladdin show our day started hours prior from getting dressed up, going to dinner, going early for parking and getting inside to enjoy the theater itself. Even prior to the show starting we wanted to get drinks, snacks and food to then get comfortable in our seats. We wanted the full experience and make the best of everything that night.

The top five changing trends in performing arts is not a surprise. I think the most enjoyable trend would be the integration of technology, flexible platform theater and video and lighting. Technology plays a big role in everyone's daily life from laptops, iPads and mobile devices, people are intrigued and captivated in what technology can do for them. Let it be to entertain or make their life easier people are adapting to the evolving world around technology. Virtual reality, 3D enhancements and light effects can make an amazing show even more memorable.

I look forward to seeing more audience immersion experience where the audience can experience being the show, where the experience itself is shaped based on how the audience reacts or the experience differs every time we attend if we make different decisions. I like the concept of being able to interact, walk through a show or have the audience seats move around the performance itself or the stage rather than the performers moving for us while we sit still in awe. I think the greater we provide a heightening emotional experience the more people feed into the idea of being present, they'll become vulnerable in a way they can relate to their own personal life and walk away with more than what they walked in.

Ingraham, Christopher. "The stunning geographic divide in American creativity" The Washington Post. 5 Sept. 2016.  
[https://www.washingtonpost.com/news/wonk/wp/2016/09/05/the-stunning-geographic-divide-in-american-creativity/?mc\\_cid=c2fe0b8cea&mc\\_eid=04e3a4e467&utm\\_term=.18e16b3f597f](https://www.washingtonpost.com/news/wonk/wp/2016/09/05/the-stunning-geographic-divide-in-american-creativity/?mc_cid=c2fe0b8cea&mc_eid=04e3a4e467&utm_term=.18e16b3f597f). Accessed. 24 Jan. 2018.

Any parent will heavily express the value and importance of a good education. My parents did just that with specific terms and conditions, to focus my studies on the notion

of becoming a lawyer or a doctor one day. Growing up in a militant disciplined structured household, with religious and cultural values, I was raised to listen and follow my parent's instructions. So, as I did until I became an adult and realized my own voice. I found passion with design, art creation and computers. My educational focus was immediately detoured to an untraditional path, at least according to my parents. Though without the educational opportunity I've received through high school I don't think I'd be where I am today.

Education has always been a vital necessity in our society to have a successful future and career. Ingraham speaks specifically in his blog entry in the Washington Post, to the geographical struggles that our society clearly is divided amongst "creative classes". The more educated people are the more likely they embrace their creative abilities. That economy plays a role in educational opportunities and the potential of embracing all aspects of what society has to offer. My parents were both working, raised four children and we all received an amazing education. Today we all have success in our chosen career but I'm fortunate to have a career in the design world, which is also my passion in life. I agree with Ingraham that social economics and geographical placement plays a vital role in the type of education you'll receive, let alone limit opportunities to be exposed to art curriculum.

M. B. (2015, June 16). Arts philanthropy booming, cultural giving rises 9.2%, new study says. Retrieved February 11, 2018, from <http://www.latimes.com/entertainment/arts/culture/la-et-cm-arts-philanthropy-giving-usa-report-2015-20150615-story.html>

But let's be realistic, there are more than just art and cultural organizations that are seeking support. We're not only competing against other similar art organizations but other non-profit entities such as, but not limited to: religion, environment, animals, health, education and human services. There is over \$350 billion that's allocated annually but only \$17.2 billion that's given to art and cultural organizations. Religion has taken a larger portion of those funds but seeing that those percentages are vastly decreasing I wonder where those funds are now being allocated. I understand that art may not feed the homeless, provide shelter or cure cancer but I do believe that art education and cultural knowledge has strong values to impact one's quality of life. We can prevent troubled kids leading down the wrong path in life. We can provide a safe atmosphere or outlet for those who have struggles at home financially or emotionally. We can develop artist within anyone that never realized their potential. We can create a sense of belonging, build confidence and inspire people to be do more and be more. The arts can bring self-reflection that can reveal one's character and ambitions through the vision of their art.

There will always be a constant challenge to raise funds for art organizations. Though the focus in gaining supporters shouldn't be about the money it should be about the passion that drives behind the organization. Sharing stories, experiences and creating that personal and genuine relationship is what motivates people to support any cause. Some organizations make fundraising their goal rather it should be focused more towards their values and mission statement. It should be about what they will do with the funds that will make an impact in the community

Vankin, Deborah. "The arts buzzword of 2016: 'immersive'" Los Angeles Times. 22 Dec. 2016. [www.latimes.com/entertainment/arts/la-ca-cm-immersive-arts-20161225-story.html](http://www.latimes.com/entertainment/arts/la-ca-cm-immersive-arts-20161225-story.html). Accessed. 21 Jan. 2018.

From musicals to theatrical plays, small or large productions, I have always enjoyed the breathtaking delivery of a performance. I appreciate the atmosphere from lighting, to music and how everything is precisely put together. A specific mood is set into place; moments that keep you in awe. I get goosebumps just thinking of the energy in the theatre and the emotions that sit comfortably within me for the duration.

Live performances deliver an energy created from the stage to your seat but Deborah Vankin discusses in her LA Times article about the new trend of "immersive" art. People will have the ability to walk amongst the art, to be within the same space and experience the art beyond the seats. It's an entirely new experience providing a more personable and unique interaction that is appealing to a larger audience. Performances go beyond your wildest dreams from the stage to virtual reality goggles and to open public spaces. But as I appreciate the performers, I think to myself how does this all happen? How many people are involved? How long have they been preparing?